

## 10 years Anniversary show

Stalke Out Of Space: Project 30

**Olafur Eliasson, Eske Kath, Lilibeth Cuenca Rasmussen, Nikolaj Recke, Kirstine Roepstorff, Morten Shelde, Mads Steen, Lisa Strömbeck, Tommy Støckel**

**Curator:** Tine Bundgaard

Stalke Galleri  
Vesterbrogade 14A

10.8 to 14.9.2001

### **Stalke Out of Space invited the public to the opening of its Ten-Year Anniversary Show.**

The exhibition was held in Stalke Galleri's space, where the reception also took place for the publication of the catalogue marking the thirtieth project by Stalke Out of Space. The catalogue reflected on the history and concept of Stalke Out of Space and provided further insight into the works on display.

The impulsive engagement with alternative ways of exhibiting art had always been the goal of Stalke Out of Space and the motivation for breaking away from the traditional, commercialized politics of the art world. This tendency was evident in earlier projects by the participating artists, several of whom had been pioneers in alternative, artist-run initiatives such as Baghuset, Saga Basement, Artnode, Køernes Kontor, Kvinder på Værtshus, and OTTO. Some of the participants in this exhibition had also been involved in previous projects by Stalke Out of Space.

Stalke Out of Space chose to manifest its extroverted vision by appointing Tine Bundgaard as external curator. This extroverted focus was central to the curatorial process and the selection of participating artists. As a result, the artists were not necessarily represented by Stalke Gallery. They were affiliated with other galleries or worked independently without specific ties to any particular art institution.

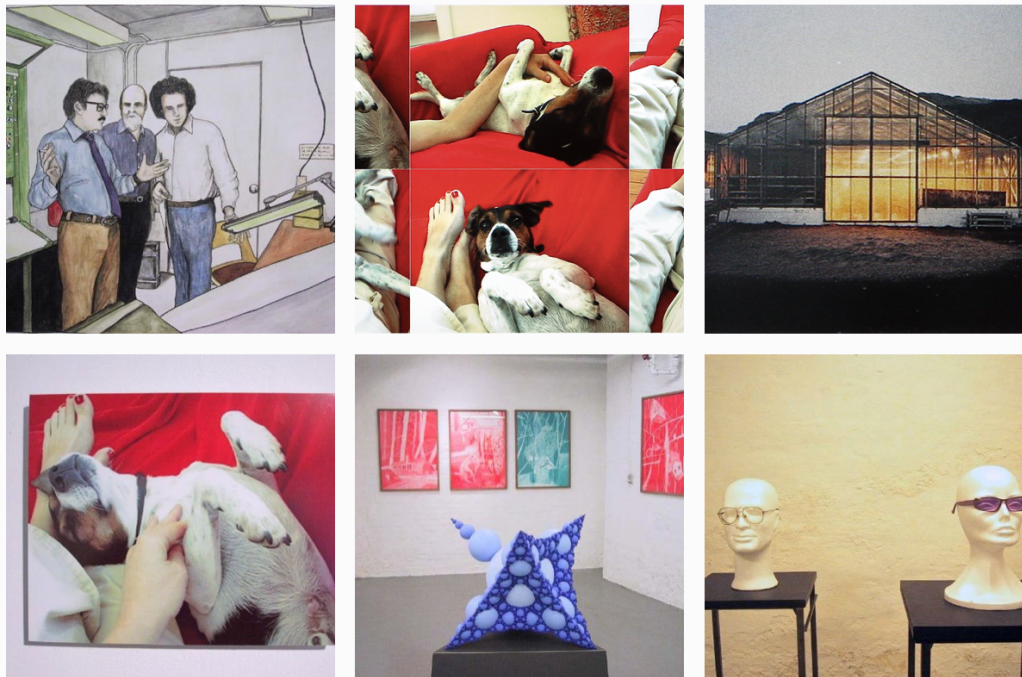
The artists contributed works that represented them as individuals rather than adhering to an overarching concept. The exhibited works spanned a broad spectrum of media, including conceptually and socially experimental art, installation, painting, sculpture, drawing, and photography.

The participating artists were:

**Olafur Eliasson, Eske Kath, Lilibeth Cuenca Rasmussen, Nikolaj Recke, Kirstine Roepstorff, Morten Schelde Mads Steen, Lisa Strömbäck, Tommy Støckel**

The exhibition in Denmark ran concurrently with the second part of Stalke Out of Space's projects that summer. On September 1st, an Albert Mertz exhibition opened at Gallery Kambur in Iceland, where Lawrence Weiner wrote the exhibition text.

Tine Bundgaard  
Curator



Trine Ross From *Politiken* describes the anniversary exhibition as a clear manifestation of Stalke Out Of Space's autonomy in relation to the traditional gallery format. Curated by Tine Bundgaard—who deliberately stands outside the Stalke structure—the exhibition brings together artists and practices that shaped the art scene of the 1990s and the rise of artist-run spaces.

The review highlights how the project emerged from environments such as Baghuset, Globe, Max Mundus, Saga Basement, OTTO, and North, where artists often acted simultaneously as producers, curators, and organizers. This dual role challenged the conventional exhibition space and sought new, less predictable ways of engaging audiences.

Ross emphasizes the exhibition's diversity and sensuous qualities, with works ranging from richly colored, materially driven pieces to more conceptual and ephemeral expressions. Rather than presenting a single overarching narrative, the exhibition is described as a network of individual artistic positions united by shared experiences with alternative exhibition models.

Overall, the anniversary exhibition is assessed as a strong and precise reminder of how Stalke Out Of Space functioned as an experimental platform—one that consistently questioned institutional frameworks and expanded ideas of what a gallery could be.



Front cover of the catalogue *Stalke Out of Space – Project no. 30*, published on the occasion of the 10-year anniversary of Stalke Out of Space (1991–2001). The project was curated by Tine Bundgaard and features works by Nikolaj Recke, Lilibeth Cuenca Rasmussen, Morten Schelde, Tommy Stöckel, Olafur Eliasson, Eske Kath, Lisa Strömbäck, Mads Steen, and Kirstine Roepstorff. Texts by Birgitte Kirkhoff Olsen and Steffan Boije, translated by Jacob Lillemoes. Published by Stalke Edition in 2001. Edition of 1000. ISBN 87-90538-14-9.

### Excerpt from a text by Jacob Lillemose

In his contribution, Jacob Lillemose describes Stalke Out of Space as a decisive alternative to the established gallery system of the 1990s. The project emerged at a time when many artists and curators experienced traditional institutional frameworks as restrictive—artistically, institutionally, and economically. Stalke Out of Space responded by consistently moving art beyond the conventional gallery space and into shifting, temporary, and often unpredictable contexts.

Lillemose emphasizes that the project's strength lay in its flexibility and openness. Exhibitions were realized in a wide range of settings, from vacant shops and private apartments to public spaces and international art fairs. Art was not understood as a finished object, but as an action, a situation, or a process in direct dialogue with its surroundings.

The text also highlights how Stalke Out of Space operated internationally from an early stage, engaging in networks with artists and institutions beyond Denmark. This movement “out of space” was not an escape from the art institution, but a conscious attempt to rethink its role and expand its reach.

Finally, Lillemose characterizes the project's first ten years as marked by consistency, courage, and persistence. Stalke Out of Space stands as an example of how a clear idea and a committed practice can create a genuine space for artistic action—without being confined by fixed addresses, formats, or expectations.



### Stalke in the Big World

**A unique construction in Danish art life  
– Stalke Out of Space –  
celebrates its ten-year anniversary this year.**

Once, Sam Jedig sat in a basement near Nikolaj Church, running a gallery like so many others. One day, he turned the key and instead created Stalke Gallery out on Vesterbro. But even that wasn't enough. The gallery institution had become a straitjacket for his perception of art in a new reality. In the past ten years, Jedig has instead focused on billboards placed throughout the metropolitan Copenhagen area, traveling exhibitions featuring experimental young art—created in collaboration with twelve Danish business giants—guest exhibitions in other galleries, and, most importantly, participation in international art fairs. Like an unpredictable surfer, he has popped up on one wave and then the next, in recent years alongside his new partner Kim Bendixen.

Sam Jedig is, therefore, not a member of those clubs that would have someone like him as a member. He always stays outside the door—by choice. And this approach has so far greatly benefited his artists. If one were to place the Stalke concept in the Danish landscape, it would be among the forefront, alongside Nicolai Wallner and Niels Stærk. These three galleries each have a remarkable talent for detecting new and promising artists. They also excel at identifying new opportunities on the art scene, which increasingly revolves around the ability to decode social and societal trends.

## Stalke's People

The 1980s created its own unique group of artists. Peter Bonde and Claus Carstensen stood out alongside Nina Sten-Knudsen, Berit Jensen, and others. At that time, the concept of art had already gone bananas. The modernists laughed while the traditionalists cried. In the 1990s, the fragmentation of the art concept continued, and a new generation emerged, including the rebels from Baghuset in Nørrebro. Stalke quickly seized the hottest names of the 1990s. But the gap between the refined Bredgade and the underground grew increasingly apparent. The biggest star in the gallery today is undoubtedly Olafur Eliasson. He practically grew up at Stalke. But many other young, significant artists have been seen and are still seen under the “Stalke Out of Spaces” banner. A few name-drops: Per Bak Jensen, Kristian Hornsleth, Peter Rössel, Eske Kath, Per Traasdahl—and many others. Numerous other great artists have also been connected to Stalke, such as Niels Erik Gjerdevik and several new talents from the art academy.

## Me and My Concept

Creating and exhibiting art became, throughout the 1990s, more and more intertwined. A conceptual self-awareness went hand in hand with practice-oriented strategies. Art broke its boundaries in more than one sense. Baghuset, Globe, Max Mundus, Saga Basement, North, Køernes Kontor, and OTTO were some of the focal points. The Mark of the New

Stalke Out of Space was part of the same wave. With very famous, moderately known, and lesser-known artists, they helped pave new paths. Lawrence Weiner, Joseph Kosuth, and William Anastasi were among the prominent names that passed through the gallery without a central focus throughout the 1990s. The original venue, which started as just an administrative office in the back room of a video store, was transformed into an open and flexible space, where projects evolved from one to the next. Each project was given its own number to signal that an overarching continuity was present and that there was a plan. The focus was less on traditional paintings and sculptures (though Stalke possesses one of the country's largest graphic art collections) and more on conceptual installations that challenged the audience in entirely new ways. At Stalke Out of Space, it is difficult to simply remain a passive viewer—you are mentally engaged and invited to participate.

## In Sweden

At the Stockholm Art Fair, which is typically a rather dull affair, Sam & Co. created a total installation that broke many of the established rules about how an art fair booth should be set up. Baghuset joined Stalke, setting up what resembled a “youth room” complete with a sofa, desk, filing cabinet, posters, and more—turning the space into a discussion forum rather than a conventional “booth” where eager gallery owners stand ready with smiles and white wine. And things escalated: At Art Forum in Berlin, Frans Jacobi set up a scout tent. And so it has continued, mixing provocation, anarchistic humor, and bold self-irony.

### Familiar Paths

However, Stalke has not completely avoided the more traditional paths. In “Stalke Out of Space Number Seven,” they collaborated with grassroots art associations to arrange a traveling exhibition. Later, they made their way to Æglageret in Holbæk and Galleri Brantebjerg. At Æglageret, Jes Brinch hung up his underwear with the printed slogan “Destroy Your Mind” alongside a series of hot dog stand plates, while Lars Bent Petersen exhibited a collection of paper airplanes. A reporter from Holbæk's local newspaper was left bewildered, and matters were not helped when a very composed Sam Jedig explained, “Exhibiting in Holbæk and engaging with an entirely different audience is new for me, and I am very intrigued by the dialogue with the public.”

## Stalke Takes Flight

As freedom flies, so do Stalke's future plans. In this anniversary year, a book documenting the first ten years of turbulent flights is being published.

North veteran Bent Petersen and curator-punk Tine Bundgaard, among others, have contributed texts to the book, explaining, among many things, why contemporary art surged so unpredictably during the 1990s.

A ten-year anniversary exhibition is also in the works, curated by Tine Bundgaard. The exhibition features works by Nikolaj Recke, Morten Schelde, Olafur Eliasson, Eske Kath, and Kirstine Roepstorff. Additionally, a “special exhibition” is part of the package: a collaboration between the gallery and Lone Mertz on an Albert Mertz exhibition at the Icelandic gallery Kambur. Project Stalke is ready for the next ten years of adventure.

*By Ole Lindboe*